

MERTON MUSIC

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Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	SEXTETS
Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	OCTETS
Shield (6)	Godard	Krommer (3)	Rubinstein (2)	QUINTETS	Spohr

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Manns(5)	Dittersdorf(2)	Naprapnik(3)	Zelenski (3)	Rubinstein	Stanford

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MERTON MUSIC

de ORELLANA

STRING TRIO

in C minor

VIOLIN

THEO WYATT

8 Wilton Grove

London SW19 3QX

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

Trio.

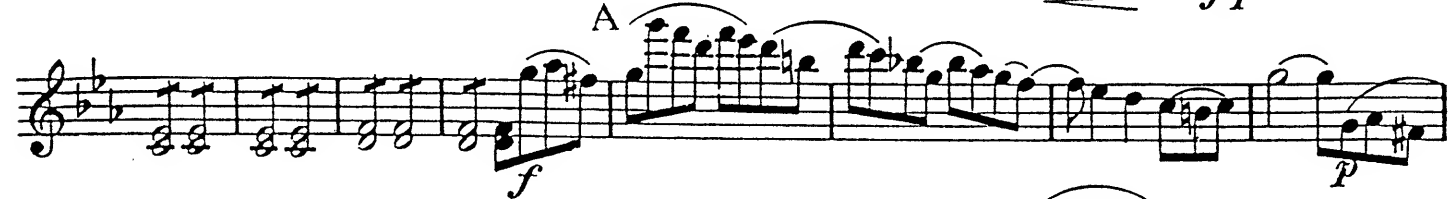
VIOLIN.

I. A. de Orellana.

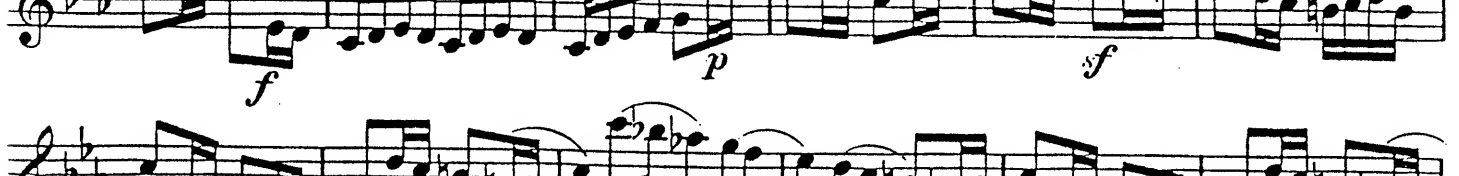
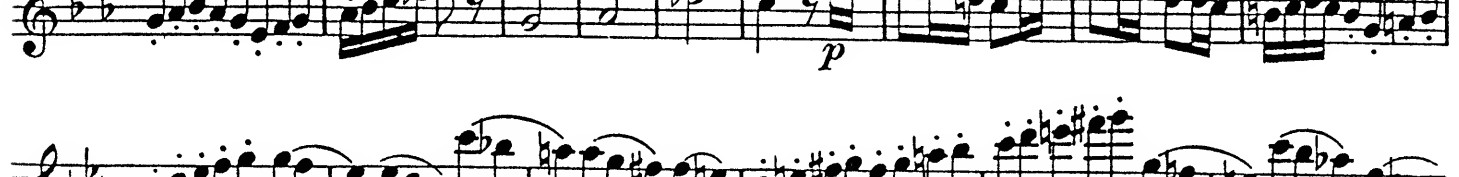
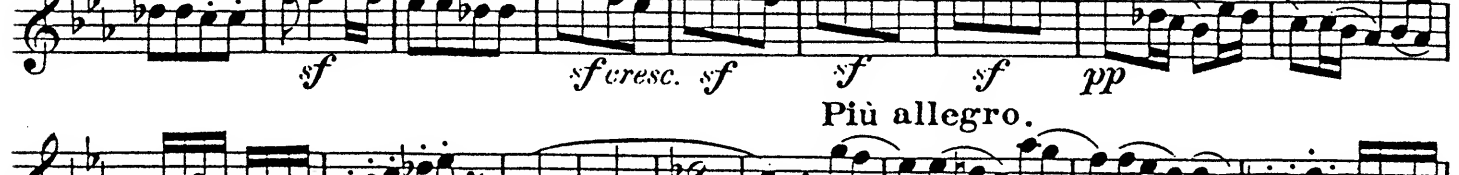
Adagio. (♩ = 50.)



Allegro ma non troppo. (♩ = 120.)



VIOLIN.



Allegro. (♩ = 132.)

Violin score for page 6, measures 1-24. The music is in 2/4 time, key of B-flat major. It features a variety of dynamic markings including *p*, *cresc.*, *f*, *dim.*, *sf*, and *pp*. There are first and second endings marked with '1.' and '2.'. A section labeled 'M' begins at measure 18. The piece concludes with a section labeled 'N' at measure 24.

Violin score for page 3, measures 1-24. The music continues in 2/4 time, key of B-flat major. It includes dynamic markings such as *cresc.*, *f*, *sf*, *p*, *ff*, and *mf*. First and second endings are present. A section labeled 'D' starts at measure 10, followed by 'E' at measure 14, 'F' at measure 18, and 'G' at measure 22. The page ends at measure 24.

Violin score for page 4, measures 1-12. The music is in G major, 2/4 time. It features various dynamics including *p*, *f*, *dim.*, and *cresc.* There are also trills and slurs.

Andante cantabile. (♩ = 80.)

Violin score for page 4, measures 13-24. The tempo is Andante cantabile. The music continues with dynamics like *p*, *f*, *dim.*, and *cresc.* There are also slurs and a trill.

Violin score for page 5, measures 1-12. The music is in G major, 2/4 time. It features various dynamics including *p*, *f*, *dim.*, and *cresc.* There are also slurs and a trill.

Menuetto.

Quasi Allegro. (♩ = 58.)

Violin score for page 5, measures 13-24. The tempo is Quasi Allegro. The music continues with dynamics like *f*, *ff*, *p*, and *cresc.* There are also slurs and a trill.

Trio.

Violin score for page 5, measures 25-36. The Trio section begins. The music continues with dynamics like *p*, *f*, *dim.*, and *cresc.* There are also slurs and a trill.

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in C minor

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Adagio. (♩ = 50.)

Musical score for the first system of "The Swan" by Saint-Saëns. The score is written for piano (p) and violin (v). The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Allegro ma non troppo. (♩=120.)". The score consists of ten staves. The piano part begins with a forte (f) dynamic, followed by a crescendo (cresc.) and a fortissimo (ff) section. The violin part begins with a piano (p) dynamic, followed by a crescendo (cresc.) and a fortissimo (ff) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano (p) and forte (f) dynamic range, with a tempo change to "Più Allegro" at measure 10. The score includes various musical notations such as slurs, ties, and articulation marks.

Menuetto.
Quasi Allegro. (♩ = 58)

VIOLA.

f *ff* *p*

f

p *cresc.*

f *dim. e rall.* *p* *a tempo* *f* *ff*

p *f* *Fine*

Trio.

p *cresc.* *f* *arco* *p* *cresc.*

cresc. *f* *p* *cresc.*

f *p* *dim.* *M. D. C.*

Allegro. (♩ = 132.)

p *cresc.* *f* *p* *f#*

p *cresc.*

p *f* *sf*

M *sf*

sf *cresc.* *sf* *sf* *sf* *pp*

f

VIOLA.

f *dim.* *p* *C*

p *f*

p *pp* *cresc.* *f* *f* *p*

p

cresc. *f*

f

f

f

f

f

f

f

D *cresc.* *ff* *p*

cresc. *f* *dim.* *p*

E *cresc.* *f* *p*

sf *p*

sf *p*

VIOLA.

1

p *f* *cresc.* *ff* *mf* *G* *ff* *p* *f* *dim.* *p* *f* *dim.* *H* *p* *f* *p* *pp* *cresc.* *f* *sf* *p* *p* *cresc. f* *p* *cresc. f* *ff*

Andante cantabile. (♩ 80.) **VIOLA.**

Musical score for a piano piece, 2/4 time, key of B-flat major (two flats). The score consists of 12 staves of music. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). Articulation includes slurs, accents, and fingerings (1, 2, 3, 4, 5). The piece is marked with letters J, K, and L at specific points.

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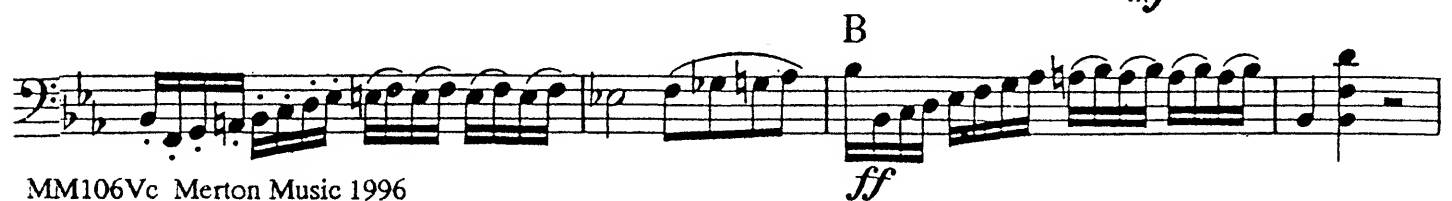
VIOLONCELLO.

I.A.de Orellana.

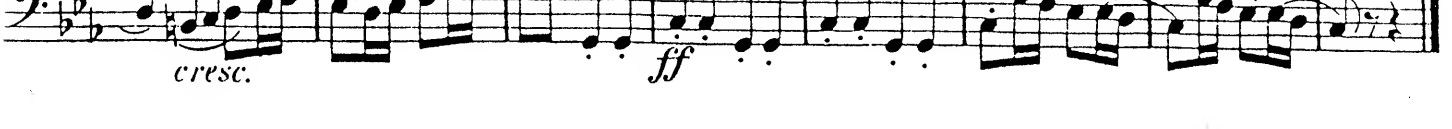
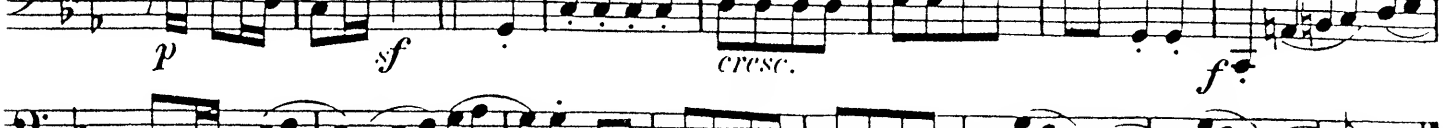
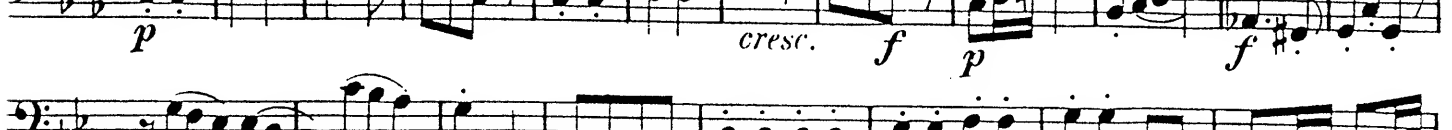
Adagio. (♩ = 50.)



Allegro ma non troppo. (♩ = 120.)



VIOLONCELLO.



Menuetto.
Quasi Allegro. (♩ = 58.)

VIOLONCELLO.

Violoncello score for Menuetto, Quasi Allegro. The score is in 3/4 time with a key signature of two flats. It features various dynamics (f, ff, p, cresc., dim., rall., arco, pizz., sf) and articulations (accents, slurs). The piece includes first and second endings, a Trio section, and concludes with "Fine." and "M. D. C."

VIOLONCELLO.

Continuation of the Violoncello score. It continues with various musical phrases, dynamics (p, f, dim., pp, cresc., sf), and articulations. It includes first and second endings and concludes with a final measure marked "1".

VIOLONCELLO.

E

Violoncello score for page 4, measures 1-12. The music is in 2/4 time, key of B-flat major. It features a variety of dynamics including *p*, *cresc.*, *f*, *sf*, *ff*, *mf*, *pp*, and *sf*. The piece includes several slurs and accents. Measure 12 is marked with a large 'F'.

F

G

H

VIOLONCELLO.

Violoncello score for page 5, measures 1-12. The music continues in 2/4 time, key of B-flat major. It includes dynamics such as *p*, *cresc.*, *f*, *ff*, *mf*, *dim.*, *pizz.*, and *arco*. Measure 12 is marked with a large 'J'. The score includes slurs, accents, and a double bar line at the end of measure 12.

Andante cantabile. (♩ = 80.)

J

K

L arco

pizz. arco

I.A.de Orellana (1860 - 1931) was an English violinist and composer of stage music and orchestral works.

We are grateful to Mr.A.R.T.Bottomley for drawing our attention to the autobiography of Eric Coates who as a student around 1907 played in a number of London theatres and who writes "The orchestrations were of immense interest to me, many of these being done by I.A.de Orellana. Orellana had a remarkable sense of the theatre, and being a sound musician, his arrangements were always delicately finished and in good taste. It was fascinating to get hold of a vocal score of one of the popular musical comedies of the day and run through the music on the piano, and then listen in the evening to what Orellana could make it sound like".

This string trio and a string quartet were published in London by Charles Woolhouse in 1888.

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